

The Centuries Old Truth: The Pope Has Actually and Accurately, Upon Accumulative Probable Cause, Been Associated With The Anti-Christ

(Depicted Expeditiously by Satirical Symbolism Due
to Time-Constraint Caused by Damages Under
Oppression As Historically Traditional, Proto-
Orthodox Judeo-Christian Figure and Confessor, Non-
Conforming to The Contemporary, Crypto-satanic
Great Apostacy, From the Same!)

A BBOIP COMM PAMPHLET OF THE INSTITUTE OF BBOIP ADMINISTRATION OF JACOB
(JAMES E. HORTON), SOLE-PRACTICING EXECUTIVE OFFICER BY DIVINE VOCATIONAL
CALLING IN THE LORD JESUS CHRIST

January 13th, 2021 (Revised edition: June 8th, 2021)

Whereas:



The first number of the *Journal* was published in 1841, and it was the first of a series of publications which have since been issued. The *Journal* was published by the American Society for the Advancement of Science, and it was the first of a series of publications which have since been issued. The *Journal* was published by the American Society for the Advancement of Science, and it was the first of a series of publications which have since been issued.

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event, reformation 1517 - 1555, caricature, pope and theologians, woodcut, Nuremberg, circa 1520, private collection, Thomas Murner as cat, Emser as goat, Pope Leo X as antichrist, Johannes Eck as dog, Lempp as pig, religion, christianity, protestant satire, catholicism, broadsheet, propaganda, Germany, 16th century, historic, historical, (<https://www.alamy.com/stock-photo-event-reformation-1517-1555-caricature-pope-and-theologians-woodcut-11917497.htm>)

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Antichrist? Ingell



Ego sum Papa.



THE GREAT CHISM (1054 A.D.)



Vom alten und nū en Gott/ Glauben/ vnd Ler.



On the Old and the New God / Faith / and Teaching (1521)

This broadsheet is an early attempt to explain the difference between the church of Rome and that of evangelical reform, which it does by visual appropriations for popular festival culture. On the left, the pope is depicted as a carnival puppet held aloft, literally and figuratively, by two figures of the church (a car-

dinal and a canon), a monk, and the pagan philosopher Aristotle. The bottom register depicts anti-Lutheran propagandists, among them Ambrosius Caterinas, Johann Faber, Johann Eck, and Sylvester Prierias, Luther's very first literary opponent. The pope is crowned by two devils, as are the cardinal and the canon. The pope holds a key, symbolizing his ecclesiastical authority, a sword, symbolizing his temporal powers. On the right: a scroll reading "This is my beloved son" links the vertically arranged figures of the Trinity. Upholding the faith are figures of the four divinely inspired evangelists (in stark contrast to the merely human support-

the four divinely inspired evangelists (in stark contrast to the merely human supporters of the papist carnival puppet); in the bottom register, opposing the papal propagandists, are St. Paul (hold a sword and the Bible) and Luther himself, in the lower right-hand corner; the scroll beside him reads "One God and Father of All." The overall thrust of the image is to present the pope as a false God and to associate Luther's teachings with authentic or "old" Christianity, as opposed to the false, human inventions of the Roman church. (<https://pages.uoregon.edu/dluebke/Reformations441/ReformationSatires.html>).

DIGNA MERCES PAPAE SATANISSIMI ET
CARDINALIVM SVORVM.



Wenn zeitlich gestrafft solt werden/
Papst und Cardinel auff Erden/
Ir Lasterung verdienet het/
Wie ir Lecht hic gemalet steht.

Mart. Luther D.
v. 1545.

A Fitting Reward for the Most Satanic Pope and his Cardinals (1545)

This woodcut tells the reader what the pope deserves as a reward for his deeds, and shows the pope and three cardinals being executed by hanging. Two cardinals have their

hats dangling from their bodies; devils carry off their souls, while an executioner nails their tongues, which have been cut off for telling falsehoods, to the gallows. The sheet contains some of the same allusions as "De Ortu et Origine Monachorum" (see below), but formally is based on the Schandbrief, or "letter of insult," a common custom among the German nobility, which aimed at gaining revenge for unredressed grievances. Such letters of insult heaped abuse

upon the enemy, and were often accompanied by Schandbilder, images that were designed to insult, which showed the person under assault suffering death by dishonorable means -- through hanging, for example, or dismemberment, or disembowelment. Here, the text reads: "If the pope and cardinals were / To be justly punished here on earth / Their slanders would merit / What you see depicted here."

(<https://pages.uoregon.edu/dluebke/Reformations441/ReformationSatires.html>)

S. Petrus ad Christum.
 O Herr Jesus Christ! Achter gerecht /
 Der ist der dich sehr gerecht schmecht /
 Dein Straßbatter sich rühmet doch /
 Und ist der Teufels Lerner doch.
 Was auch hat man Erbe sein /
 Wie Schlüssel haben gar allein.
 Ein bandel hat daraus gemacht /
 Petrus, Bräut / Laßt darmit tag und nacht.
 Er bindet, Er löset was er wil /
 Auf das er Gottes Kriege wil /
 Vertrußt / verzeihet / derb sind und recht /
 Dem ganzen Menschlichen Geschlecht.
 Wobun die arme selt Kom /
 Da fragt sein Gott und Heil nichts um.
 Nichts dencket / denn wie er möchte sich /
 Zum Gott erheben über dich.
 Die Schlüssel führt er für der welt /
 Darunter nimet der Judas geit.
 Was sich man finde genau also /
 Under seinem Mantel also.

Gabriel ad Papam.
 Wie paßt der der Mantel so sehr /
 Und ist der Schlüssel dran so schwer.
 Du wußt ja viel geistlichen ban /
 Was die / das sich für jederman.

Papa ad Gabrielem.
 Ach nicht mein lieber Gabriel /
 Ich hab ein große deal und sel.
 Da mir groswangeligen ist /
 Das ich nicht mehr der Teufels Lerner ist.

Der Papst was Schlüssel hat gefirt /
 Die Welt mit solchem schen beirtet.
 So na der sichen davon erziehend /
 So firt man / das uren schrengel sind.
 Gemache dem Papst in bengen dran /
 Wie Judas nimt gleichen lohn.



Der Papst wren Schlüssel hat gestift/
Die Welt mit solchem schon bestrift.
So nu der schon davon verjehent/
So sibt man / das yren schrengel sind,
Gemaechen Papst zu bringen dran /
Mit Judas nemen gleichen Lohn.

S. Petrus ad Christum.

Der Jesu Christ lieber gerechte/
Der ist der dich sehr gütlich schmechte/
Dem Starbster sich rühmet doch /
Und ist der Töfste Lerner doch.
Mit auch dazu man Erbe sein /
Die Schlüssel haben gar allein.
Ein handel hat daraus gemacht /
Gelt / Brüt / Laubt damit tag und nacht.
Er bindet / Löset was er wil /
Auf das er großes Fruege vil /
Vertraut / verzeuht / und sind und recht /
Dem gantzen Menschlichem geschlecht.
Wobun die arme Seele kom /
Da frage sein Gott und Stet / nichten om.
Nichtes demet / denn wie er möchte sich /
Zum Gott erheben oder dich.
Die Schlüssel firt er für der welt /
Darunter nymt der Judas gelt.
Das sein man finde genau also /
Vnder seinem Wapen also.

Gabriel ad Papam.

Wie pafft der der Wapen so sehr /
Und ist der Schlüssel dran so schwer.
Du wirst ja viel geschien han /
Kas die / das sein für jederman.

Papa ad Gabrielem.

Ab nicht man lieber Gabriel /
Ich hab ein greffe deul und sal.
Da mir gros angelegen ist /
Das ja nicht sich der D. Erre Christ.

Gabriel ad Christum.

Der Jesu Christ lieber gerechte/
Die sach ist offnbar und sechre.
Es ist Judas Deutel für war.
Das sein wir also offener.

Christus.

Lass in mit Ketten binden an /
Und behalten neben Saten.
Hisslang ich kom um Gericht /
Da sei als denn der D. Erre Christ.
Empfahen seinen rechten Lohn /
Für alles was er hat giban.

Eborus XII. Apostolorum.

Nicht mehr sol er die Schlüssel sein /
Welchs der Kirchen alten gebden.
Des Judas Deutel sol er han /
Dunfirt ja seinem Wapen stan.



Der Ebe und Schlüssel hat so viel /
In den Tücheln stecken on gl.
Amat und Pallia zu sein /
Die er mit schalckheit fast geschwinde.
Erreicht / geraubt / griffen hat /
Und noch nicht kan des werden sat.

W. W. das mit der Könige Kron /
San Judas Deutel auch wol han.
Denn er seine Cardinal /
So Derrn macht vber al.

M. Luther Antipapa curavit f.

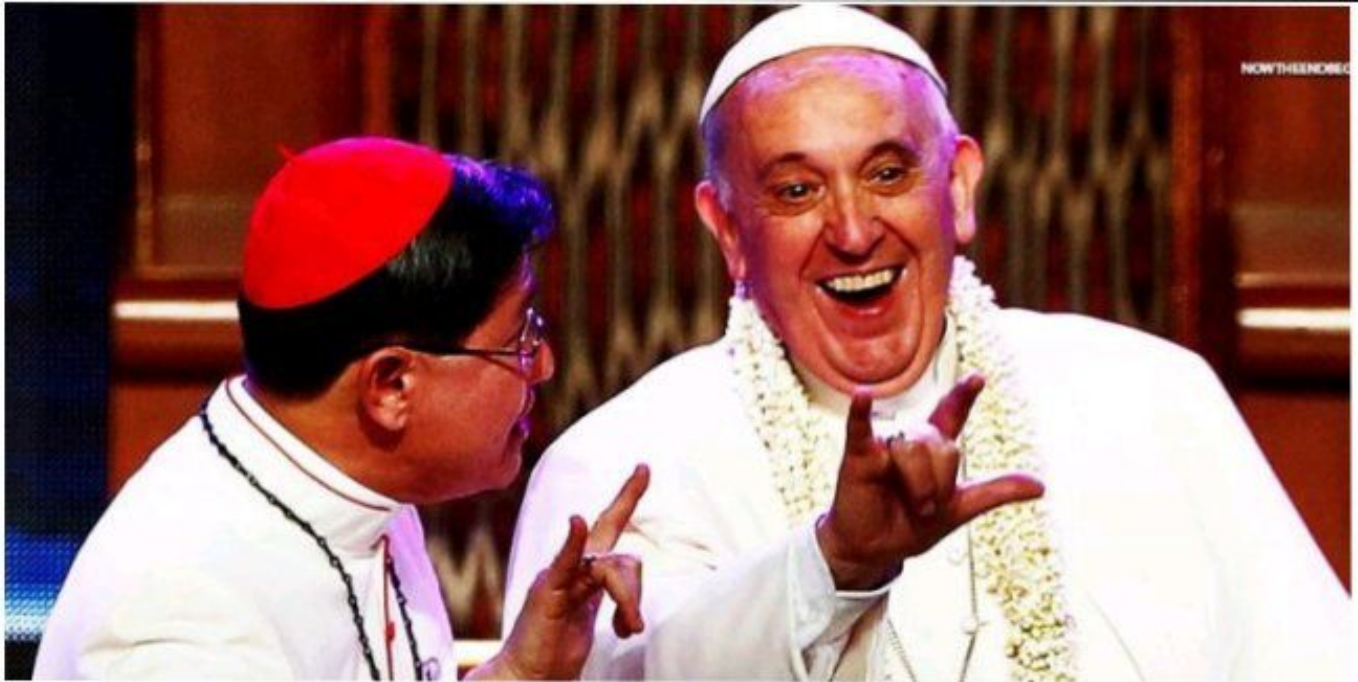
A Satire on the Papal Arms (n.d.)

In this undated broadsheet from Luther's lifetime, a propagandist for reform uses features of the Schandbild to defame papal authority. In this case, the insulting image adapts the papal coat of arms to make a point about the fiscalism of the church. The crossed keys that form the background represent the "office of the keys" -- the theological basis of papal claims to "bind and loose" the fate of souls in heaven. In this rendition, the keys have been shattered. From the stock of one key hangs the pope -- in itself insulting, since hanging was a dishonorable form of capital execution. The meaning is obvious: the pope deserves to die

an ignoble death. A poor peasant hangs from the other stock -- an indictment of the social cost of church fiscalism. The device within the coat of arms explains why the pope should be strung up: it shows a hand clutching money-bags, that is, the "purse of Judas". From it protrude coins and bishops' mitres -- symbols that convey the charge of simony. The dialogue accompanying the illustration state that the pope has abused the power of the keys to bind and loose: through annates and other spiritual taxes, the pope has usurped the power that properly belongs to bishops, abbots, kings and princes. He has, in short, betrayed Christ for money -- he is Judas.

<https://pages.uoregon.edu/dluebke/Reformations441/ReformationSatires.html>





Wherefore:

Events, Protestant Reformation, 1517 - 1555, flyer, "The true and the false apostles of Christ", woodcut by Albrecht Duerer (1471 - 1528),



And Now:



*Jacob The Centrally Targeted
Figure, Sole-Practicing Execu-
tive Officer*
